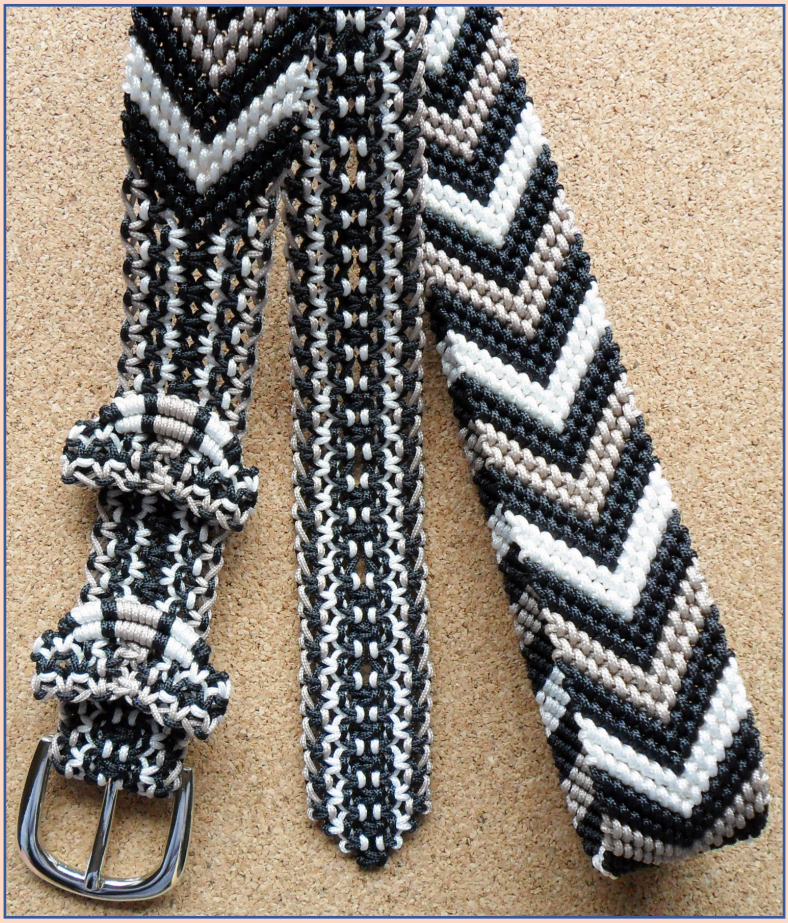
ISSUE 144 SEPTEMBER 2019

KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers



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Subscription Rates	
	/year
Juniors (under 18)	£5
Adults	£26
Family	£30
Group (min 10)	by arrangement

KNOTTING MATTERS

THE MAGAZINE OF THE INTERNATIONAL GUILD OF KNOT TYERS

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The editors welcome the submission of letters, articles, photographs and sketches for publication. Correspondence may be by e-mail knottingmatters@igkt.net but more extensive items, such as articles for publication, as well as any pictures, which should be of good quality, need to be sent as attachments. All submissions must include their author's name and e-mail or postal address.

If events are to be publicised in *Knotting Matters*, note the months of publication - March, June, September and December. Although the deadline for the next issue is given at the foot of the Contents page, please note that the editors begin putting it together at least three weeks earlier.

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ISSN 0959-2881
PRINTED BY GIPPING PRESS Ltd
Tel: 01449 721599

KNOTTING MATTERS

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'How to' Pull-out: How to make a dragonfly

PLEASE NOTE: LETTERS & ARTICLES FOR THE DECEMBER 2019 *KNOTTING MATTERS* MUST BE RECEIVED BY 3rd NOVEMBER

FRONT COVER: 16-STRAND BELT BY JOE BENNETT SEE PAGE 8

EDITORIAL

Dear All

We need to start with a reference to Yuval Dvoran's article *KM* 143, 11-12 (for further details see his letter in this issue, a couple of others and our response pp 4-5), and we apologise for the right royal mess we made of it. How could we get it so wrong?

For some time we have discussed ways of adding interest to the magazine and had talked of the idea of nominating a Star Letter if the editors consider one merits such a status. When we saw Brian Wedge's letter we all agreed that it was time to roll out the star! Is the disappearance of the Bedford window decorations something we should react to?

We draw your attention to the notice concerning World Knot Tying Day, p43, and hope that as many of you as possible will make the most of it as well as reporting back about your efforts.

Following on from the article about the Jane Stewart's macramé Periodic Table, I went to see it at the Royal Society in London and arranged to meet Jane there. Having admired the piece, we then had a long talk about her work. During this conversation Jane presented us with the square (right) - thus, I believe, giving *KM* honorary 'Elemental' status - as her way of thanking us for publishing her work. *NEWSFLASH*: *Editor-in-Chief invited to prestigious London events. See Stop Press on website*

This edition of *KM* contains an unusually long - during our stewardship - article by Joe Bennett on how to make a belt. We felt that dividing it into two instalments might have frustrated anyone trying to make it. Thanks to Joe for his patience in writing the article and taking the pictures, as well as responding to my numerous queries.

We have a report of the Tamworth meet - and a very successful first Australian meeting it obviously was!

PLEASE, PLEASE, look at the details of the Autumn Meeting on the enclosed sheet and Yuval Dvoran's plea on p8, and if at all possible book your place!

Maurice

LETTERS TO THE EDITOR

Dear Maurice,

Thanks for your good work with *KM*.

Prompted by the article by Simon Kershaw in a recent *KM,* I researched some photos I took a few years back.

They were of a very old building in the centre of Bedford (UK) which was being renovated. I was very impressed by the knotty window treatments in the attached photos.

I discovered that they were the creation of artist Arabel Rosillo de Blas and inspired by the rich history of lacemaking in Bedford.

According to the local arts organisation "... over one hundred Bedford volunteers, including Bedfordshire's own Aragon Lacemakers, came together to create 14 lace panels for the windows of the building in St Paul's Square. Made from three miles of crisp white nylon rope, the lace work for the panels followed a traditional Bedford pattern and was handmade by twenty eight local people, many with no prior experience of lacemaking."

The building has now been renovated and no trace of the knotting remains.

Brian Wedge

Hertfordshire, UK

(*See also the photo of the detail on the back cover*)

Dear Maurice,

I would like to make a remark about the sennit in my 8-strand lanyard article in June's *Knotting Matters*. I think it is a pity that you didn't ask me before choosing the instructions from Hervey Garret Smith! Actually, he's showing how to make an 8-strand square sennit, which is exactly the one I used for the short sennit sections before the Matthew Walker knots, so it's a completely different sennit, not comparable with the one I proposed.

Also, Bruce Grant's instructions are the only ones which show how to begin a sennit without having the first few centimetres looking ugly until the braid starts to come together, so it would still have been better to include Grant's instructions for an 8-strand square sennit instead of the ones by Smith. So I'd like to ask you to include the original instructions, if possible, in the next edition of *KM*. I think this would be a nice opportunity to point our fellow knot tyers to this seldom used braid, which I think is a really beautiful one.

I made another sennit using the square braid for the long section, but it definitely looks better with the round braid in the middle.

Yuval Dvoran

Editors' note. *We apologise unreservedly to Yuval for having substituted a different sinnet for the handsome one he designed in the main section of his lanyard. To our shame we did not contact Yuval before doing so, or even tie the Hervey Garret Smith sinnet before including it, which would have instantly exposed our error. To make amends, enclosed in this issue is a reprint of Yuval's article with the correct instructions, which members may wish to insert into their copy of the June edition.*

Dear Maurice,

Far be it from me to disagree with the Editors but…..

You make the comment that the 8-strand Gaucho sennit is rather uncommon and then give instructions from Hervey Garrett Smith's book on how to make it. Anyone following these instructions would find that they had made an 8-strand square sennit (*ABOK* #3001) which can be rolled into a round sinnet but would not look like the one shown in the photograph.

I have looked through my knotting books and find that Graumont and Henshaw show a sennit on Plate 123 No.192 which appears to be the one illustrated but other members may know of a better match.

Regards

Gordon Court *(See the Editors' note after Yuval's letter)*

Dear Editors,

I've been trying out Yuval Doran's 8-strand lanyard and the instructions printed for the round 8-strand Gaucho sennit gave me the square 8-strand sennit of the sections above and below this in the photo of the completed piece. Bruce Grant, on t'other hand, gave instructions that worked.

Your goof or my goof?

Konfused from Keynsham *(Sadly ours, see above - Editors)*

Dear Maurice,

This knot has such a simple structure, that I am surprised that I cannot find its likeness anywhere in the knotting canon. It is a modification of the Back Bowline (G&H 36/205) and is (in my opinion), the better knot.

The knot is easily tied, easily untied, draws up well in all materials and is very secure. It combines the better qualities of both the Bowline and the Angler's Loop so I have called it the Angler's Bowline knot.

Kindest regards,

John Heselton

Gudday Maurice,

As a chemist and a knotter I was hugely impressed by Jane Stewart's marvellous creation of the Periodic Table. I was puzzled initially by her claim that the work was macramé, as I ventured some years ago to do some Cavendoli work after reading Stuart Grainger's *Knotted Fabrics*. My small example only involved 550 Clove Hitches and took several hours, hence my admiration for Jane's tenacity. My puzzlement was that I have only dabbled with macramé and did not appreciate that the craft uses Clove Hitches. Now I find this is so, but still consider the article is a superb example of Cavendoli work. Forgive me Jane, and please accept my sincere compliments.

Frank Brown

Dear Maurice,

Following on from W Kerr's letter about the Guild's name, when I mention the guild there is often laughter, but I usually follow it up with "there's a group for everything, you know that!" I don't think the laughter is for the word *guild* or the unwieldy initials IGKT. In any case, I can't think of a better name unless you are aiming for something like Knot Tyers Anonymous!

Carol Wang

http://www.daoofsilk.com/ The Dao of Silk
http://www.chineseknotting.org/ The Chinese Knotting Home Page
http://www.skate.org/ Information for the Figure Skating Fan

Dear Maurice,

As an inveterate mat tyer, I was very interested in recent correspondence concerning the vicissitudes of the genre, particularly in the recent letter from W Kerr.

As to the use to which mats may be put, domestically, it rather depends on the aesthetic sensitivities of the home, but door mats, kitchen hot mats, table mats, coasters and accent pieces come to mind.

I have a biscuit tin with some dozen examples of mats inside, all different and all tied in ⅛ in Nylon or Dacron, which gets hauled out and the mats displayed for the education of the visitors, whenever the conversation (skilfully steered, of course) brings up the subject. The look of wonder on the faces of our guests is gratification enough and the point well made.

It is also most gratifying to give mats to friends who appreciate the tying effort and value the mat for its usefulness. One friend to whom I gave a 4-ply two-hitch mat made in ⅝ in Manila rope told me recently that every time she walks on it she is reminded of me. How satisfying is that?

Where the subject of appropriate quantities of material is concerned, I agree that it is infernally irritating to end up with a 3½-ply mat when 4-ply is wanted. So I have adopted the following strategy: Take a length of material and tie the first run of the intended mat, then after checking to see that it is properly tied and of good shape and the correct size for the number of plies intended (this part demands good judgement!), disassemble and measure the amount of material used. Then use the following formula: if x is the number of feet used, and n is the number of plies intended, then the total amount needed is **x(n + 0.75)**. This should give you a measure of leeway.

Hitherto, I have not taken much interest in the amount of material used, but I have taken seriously W Kerr's suggestion that I do so in the future.

Accordingly, I give the specifications for my two latest creations, both of which are seven-strand Turkish Round Mats (G&H 308/307), the smaller one is 5-ply and tied in ⅛ in braided Dacron cord, the larger one is 4-ply and is tied in 8mm polypropylene rope. The specifications are: small - 8in x 6in, 47ft; large - 18in x 16in, 83ft. Needless to say, the mats are not round but oval, which I believe to be more pleasing.

I do not think that we need to change the name of our group as it would seem to be self-explanatory. If it arouses curiosity, then it should be pointed out that the whole world relies on devices that hold, secure and attach without which one would be helpless without the skill and knowledge such as is abundantly displayed by our members and with whatever material comes to hand.

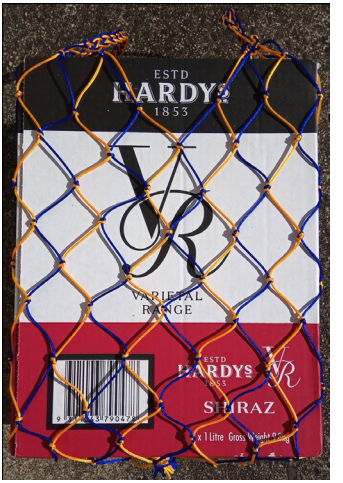
Kindest regards,

John Heselton

Dear Maurice,

Firstly, I thought you might appreciate the attached photo, as confirmation that even a practical knotter has used your string bag instructions from *KM*.

My first bag was made with 380D/27 nylon fishing net twine. Wow, that stuff is hard on the hands after a few rows of thumb knots, and the bag was too small.



So I got some softer stuff, increased the number of strands to eight, learned how to do a 4x2 flat plait, increased the mesh size a bit, and the result was as shown.

As you can see, it just holds a carton for 6 wine bottles. Tucking the bottom thumb knot through the carton base lets the thing stand up, and seems to help keep the bag from falling down the sides of the carton. In fact, the bag gets much more use with the carton inside, because it stays open.

Robert Birch

Hi Maurice

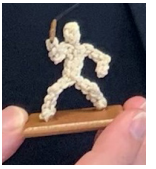
When I read the article "Hang on a minute" by Adam Masters in *KM* 143 about the Shand Mason Steam Fire Engine, it was a blast from the past. Some 30 years ago, Lesley and I were at either Redbourn Steam Rally or the Wendover Arm Canal Festival, when we came across the said Fire Engine which was immaculately turned out. I was so impressed that I asked the owner if I could comment, and he agreed. My comment was "having such a beautiful piece of machinery, why do you have two tatty old pieces of rope for handles?" He replied, "I don't know of anybody who can make the correct handles for me." You can guess my response, "Well you do now!"The handles in Adam's photo are the ones I made. Each has an extra-large eye to allow the terminal globe knot to pass through for removal when cleaning the brass. Great to see my work still in use and looking good after all these years.

Kind regards,

Jeff Wyatt, Bedfordshire UK

Gudday Maurice,

Attached is a shot of our local MP, recently appointed his party's Whip in the NSW Parliament. We met him during our Probus Club tour of Parliament House, and I asked him if he would like a whip to wield. He said yes, so I made up the cat and the FEG.



He'd no idea what to expect, but I think he was pleased to judge from his cheesy grin! Note the subtle inclusion of *Knotting Matters* in the photo opportunity!

Cheers, Frank Brown

Dear All,

October is approaching, and we're busy organising the Autumn Meeting - but up to now we have only 3 bookings, and none from the UK or France!

Would it be possible for you to do a bit of advertising in your local branches? We would really appreciate it!

Please don't hesitate to contact me if you need further details about the meeting!

With best wishes and hoping to see you all soon in Bremen!

Yuval Dvoran info@knotengilde.de

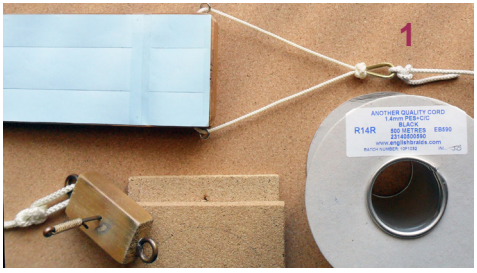
A 16-STRAND BELT

by Joe Bennett

Here is a tutorial for a 16-strand belt in 3 colours. The cord is 1.4mm polyester (R14 R) and can be obtained here in the UK from English Braids. The colours are black, white and antelope. There will be no colour transfer from one cord to another as you will get with the darker coloured cords. When ordering cord you will have to phone EB and when asked, “What company?”, just say “IGKT”. There will be no problem.

The maximum width of the belt will be about 33mm. and will be suitable for passing through most trouser belt loops. Unlike leather belts there is a small degree of stretch, so I would advise putting more buckle pin holes in the tongue of the belt to compensate for this. More about this later. If you have never made a belt like this before it is best to consider this first belt as a trial run to find your own personal measurements.

Belts like these can be started from the tongue, the buckle or in the middle and worked towards both ends. I will give a simple start at the tongue.



Images 1 & 2 above show the equipment I use and can be easily made. The board is 360mm by 100mm It is made with 12mm cork board stiffened underneath with 3mm MDF. Necessary as cork board is too flexible on its own. The sides are reinforced with stripwood.

When sitting at the work table, the lanyard at the end of the board passes over the far edge of the table and is made fast underneath the table. Make adjustments so that when the board is pulled towards you the near end of the board will be roughly flush with the near end of the table. There are no weights involved.

My ‘belly hook’ is just a small block of wood with a copper split-pin through the centre which is cut, bent and seized as shown in the photo. The hook is used for keeping the filler strands taut when making a Square Knot (SK). I have used this one and no other, since 1972.

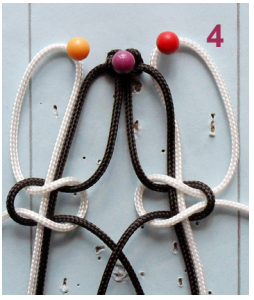
The work itself is pinned to the board and so cannot move. When forming a SK the filler strands are secured in the belly hook. To apply tension to the fillers just lean back slightly and form the knot around the taut fillers.

The best 'how to' book for making belts is: *Square Knot Handicraft Guide* by Raoul Graumont and Elmer Wenstrom. I think it is out of print but believe used copies can be found online.

If you have never made a belt like this before, measure the full length of a leather belt, excluding buckle, that you are happy with. The cord belt will be the same length. Cut 8 cords 11 times this length (4 black, 2 white and 2 antelope).

3. Middle 2 black cords, pin them to the board and make a square knot (SK) as shown. Remove the pins, pin the SK against the board with your finger and remove the slack where the pins have been by pulling down on the filler cords. Always do this after removing pins. (After middling a cord and pinning it to the board, make the 2 ends up into hanks and secure them with an elastic band, or use your own method. When working the belt all ends should hang down but not touch the floor. The weight of the hanks will give a degree of stability to the cords.)

Pin through the centre knot as shown. When forming SKs the filler strands must be kept taut, using the belly hook.



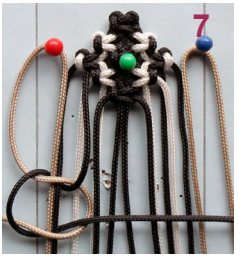
4. Middle the white cords and pin them as shown. Form Left Square Knot (LSK) on the left and Right Square Knot (RSK) on the right then form the centre knot.

5. The line of knots down the centre of the belt is the axis of symmetry.

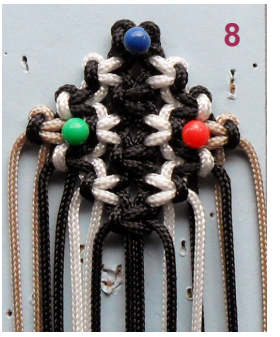
If, say, you make LSK to the left of this line then the corresponding knot on the right must be RSK. You have to be careful when using different colours. The axis cords must either be all LSK or all RSK.

6. Add the remaining black cords and work down to a point.

7. Add the antelope cords and work down to a point.



8. All strands are now in play. Look at what has been done so far. Each horizontal row of knots is level. If they are not, then pull down on the appropriate cords until they are in line.



Often it is easier, when a knot is below the level of the others, to push it up level with your finger rather than pull down on the cords. (Push and prod helps a lot.) In particular, when forming a knot ensure that the 2 knots above it are level so that you get that nice diamond -shaped compartment which is bounded by 4 knots.

There is now no need to pin through a knot except where advised. Now pin in the spaces between knots straight into the board.

9. We are starting to come down the belt now. Take the outer strand on the left and move it across one strand only to the right and form LSK as shown. Do the same but in reverse on the right. This will give the belt a firm edge. Complete the cycle by working down to a point.

10. Do another cycle and you should have 6 black knots down the centre.

11. Do another cycle but leave out the centre black knot. Starting on the left do another 2 SK then form the next SK as shown. Notice that it is made in the same way as for the edge of the right hand side.

12. Do the same on the other side but in reverse.

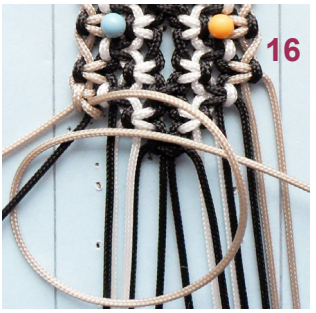
13. Finish with the centre knot to close the hole.

Now you have to decide how many pin holes to put in the tongue for **your** belt.

Don't copy this one as it is for my own personal use. Lay a leather belt of your own beside the one you are making and make a further 3 holes beyond the most used hole in the leather belt to allow for 2-2.5in of stretch. Make the belt the same length as your leather one. As I said before, regard this one as a test piece for finding your own measurements. Read these instructions then use your own judgement! Carry on down the belt making pin holes with 2 centre knots between each hole until you have the number you require.

14. Finish the tongue with 2 centre knots below the last hole. Here starts the design which is a classic chevron pattern made with overhand clove hitching rather than the more traditional underhand hitching. I prefer this method for this type of closed design as it gives a nice beaded effect. Take the outermost strand on the left and CH to the next strand on the right. The photo shows the knot open.

15. Here is the knot fully tightened.



16. With the same hitching strand, CH to the next strand on the right. Proceed like this until you have made 7 CHs.

17. Left side finished.

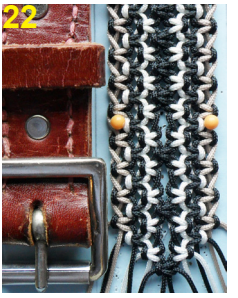
18. Similarly on the right make 8 CHs with the outermost strand and that is a cycle complete. Proceed like this, hitching with the outermost strands only. After the next cycle is done you will notice that the next hitching strand will be black. Every strand will take its turn as a hitching strand.

19. Here's how the design looks. Note the position of the 3 bottom pins (2 green and 1 white). This is the ideal placing before the start of each cycle. In this case they are placed between the black 'bars'

20. Work your way down the design and stop when you are about 20cm from the end of the belt. You can estimate this by laying your leather belt alongside. Don't include the buckle in your measurement. This is the point where you have to use your own judgement.

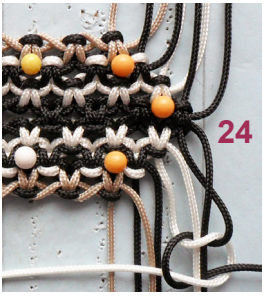
The design has to finish with a black chevron with white above so that the cord layout is the same as for the tongue. Ideally, the design will finish about 15cm from the end of the belt. The pattern repeat is 4.5cm so you should be able to get within about 2cm of this either way. Carry on down until you get as close to the 15cm cut off point as you can and then revert back to square knotting as for the tongue.

21. Work down with the square knotting until you are about 5cm. from the end of the belt. You can estimate this by laying your guide belt alongside. Now proceed to work holes as you did for the tongue but with just one square knot between holes. The extra holes are there for two reasons: (1) You can shorten the belt by a small amount, should you need to do so, by passing the buckle pin through one of these extra holes and (2) if you decide to use a larger buckle which has the pin bar in the centre of the frame, then you may have to have the keeper further up the belt clear of the buckle.



22. Now lay your guide belt alongside and work down until you have a hole, as close as you can, level with the end of the guide belt (not the buckle). Incidentally, this leather belt was made by my late father, Andy, who was a shoemaker.

23. Now work down to a point until you have 4 centre SKs below the final hole.



24. Position the belt horizontally, separate the cords as shown and form LSK also as shown.

25. Work down diagonally from right to left. Notice that in the edge knot, which is not fully tightened, you don't have to make a crossover as for other edge knots. This is the only exception. Also, make all knots LSKs.

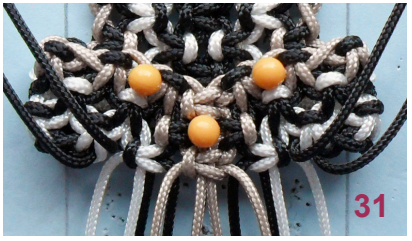
26. Work down until you have 4 diagonals, all LSKs.

27. Now turn the belt around. Work down the diagonals as before but with all RSKs so that each ‘arm’ is the mirror image of the other.

28. Now turn the belt over so that the **reverse** side is uppermost. Notice the different square knot pattern on this **reverse** side. Bring the two arms across to the centre. We will now form the ‘keeper’ (belt loop). The photo shows an LSK with the 4 antelope cords, the first knot to be tied. This part of the work will be congested, so I will show the knots open before tightening.

29. Bring the arms together, pin securely, and tighten the first knot. Pull down firmly on the fillers and ensure this knot is really tight. You will find that the cords are obscuring one another so just take your time and you will get them sorted out. The photo shows the next two knots to be formed, LSK and RSK. Tighten these knots.

30. Here are the final three knots shown loose, two LSKs and a RSK. Also notice that the two outermost black cords on each side play no part in the proceedings. Tighten these last three knots.



31. This photo shows the keeper formed, although there is still a bit of work to do. It would be a good idea at this point to remove the pins and make sure that the tongue of the belt passes through the keeper!

32. We will now form 2 ‘bars’ to finish the keeper. I will show my own method.

Take the outermost black strand on each side and lead them up out of the way. They are the ones parallel with the belt. Now take the black strands which are now outmost, cross them over the remaining strands as shown and form an **underhand** clove hitch (CH) with the next strand (white). Notice that the CH is formed around 2 parts of filler.

When forming the CHs, hold both parts of filler and pull to the right. This keeps the filler coming from the left taut, enabling the CHs to be made neatly. Left-handers will find it easier to work in reverse. Also, leave a big enough bight, as shown on the right, to allow a hank to pass through

33. I will show here the order in which to make the CHs. Pull missed cords up out of the way.

CH the 2 whites.

Miss the next black. It is shown pulled up out of the way to the left.

CH black.

CH antelope.

Miss the next antelope.

CH the remaining 2 antelopes.

CH black.

Miss the remaining black.

CH the 2 whites.

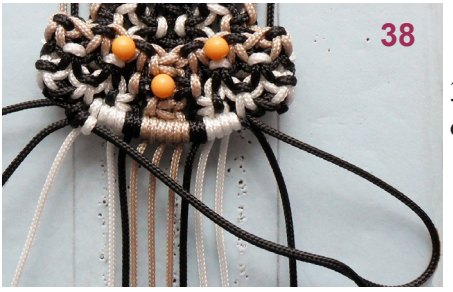
Move the missed cords up out of the way. Also, don’t let the 2 fillers twist around each other when forming the CHs.

34. In the photo, the diagonal cords are the ‘missed cords’ and will play no further part in this belt. Now grasp the left filler, press down with the fingertips where the pins are, and pull the slack out through the CHs. The bight on the right will disappear and the right-hand side of the bar will curl up to mirror the left-hand side.

35. This shows the first bar completed.

36. This photo shows the 2 fillers laid down alongside the other 9 hitching strands. There are now 11 hitching strands to form the next bar, all of which will be hitched with no 'misses'.

37. Take the so-far-unused black strands over the top of the hitching strands and use these as fillers in the same way as you did before. Form CH with the first of the 'hitchers' and work it nice and tight to the left as shown.



38. Now form the first half of CH only with the next hitcher (white).

39. Take the previously hitched black strand, pass it over the white one and then underneath all, leading it up to the left out of the road.

40. Complete the CH with the white cord.

41. Pull on the black cord to remove the excess slack.

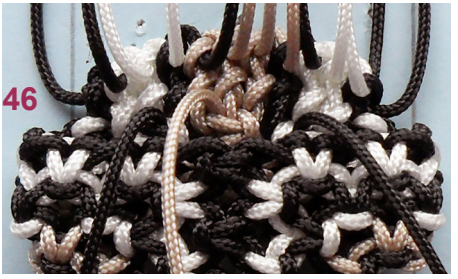
42. Perform the same operation as before. The only difference is that there are two white strands involved instead of black and white.

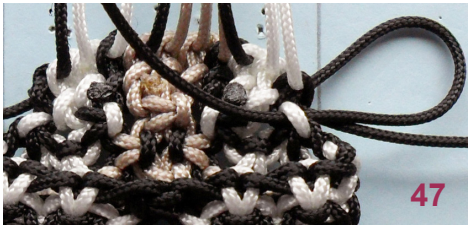
43. Complete the CH. All that has to be done now is pull on the white cord, which is leading up to the left, to remove the excess slack. What we are doing here is locking the ends, which are finished with, inside the CHs.

44. This photo shows all strands hitched. The final black cord can't be buried as the others were because there is no following CH. We will deal with that shortly.

45. Pull on the left filler to remove all slack. The right-hand side of the bar should curl up as shown to reflect the left-hand side.
You will find there is a bit more frictional resistance when pulling through because of the 2 extra CHs, but nothing to write home about.

46. Turn the belt over. This shows, hanging down, the 3 cords that were missed when forming the first bar. Cut them about 5mm from where they emerge and carefully melt the tip of one of the ends but not the whole end. Wait a few seconds and press down on the end with the finger, thus using the semi-molten cord as glue. Deal with the other 2 ends similarly.





47. This photo shows how to bury the black cord that formed the final CH. Point the end of the cord by melting the tip and then rolling between the fingers. With a finely tapered spike or similar tool, form a space under the node of the SK farthest to the right and insert this cord as shown. Pull out all the slack.

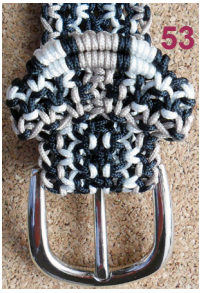
48. Pass the right hand filler through the same node and then pass both ends through the node of the next SK to the left as shown. Pull both cords tight.

49. Pass the left hand filler through the corresponding SKs on the left and pull tight. Trim the 3 ends and secure them as described in 46.

50. Now tighten the hitching strands. Do this 2 or 3 times until the edge of the loop looks nice and neat. Trim the ends, leaving them a little longer than before, and stick them down.

51. This shows, when the belt is turned over, the finished keeper. Notice that it is still on the reverse side of the belt.

52. Slide the buckle on from the tongue and insert the pin through the lowest hole as shown.



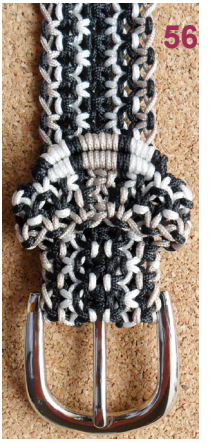
53. Bend the loop over and it is now on the correct side of the belt.

54. Use ordinary household thread to seize the 2 parts of belt together as shown. I have used white thread for this. Do the same on the other side.

There is no need to force the needle through a knot. Just line up the edge holes between knots and pass the needle through those.

55. Do similarly in the centre.

56. The belt is now finished! It just remains to make other keeper.



57. Only short lengths of cord are needed for the spare keeper. If you are unused to working with short lengths, cut 8 cords each about 4.5ft long (4 black, 2 white and 2 antelope). Pin 2 black and 2 antelope cords about 20in down from the top and form LSK as shown. The other 4 cords will also be pinned 20 inches down from the top.

58. Pin the 2 white cords as shown.

59. Form LSK with the black and white cords. All knots in this section will be LSKs.

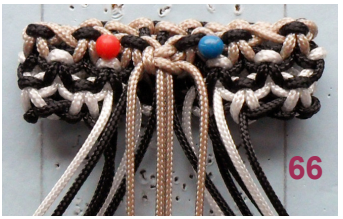
60. Pin the remaining 2 black cords and form SK with the black and white cords.

61. Form SK on the right.

62. Form the centre SK.

63. Form SK on the right.

64. Continue in this manner, working diagonally from top left to bottom right until you have 10 SK's on the left-hand edge and 12 SK's on the right-hand edge as in 65.



66. Bring the ends of the strip together, making sure that you don't have the strip 'inside out'. Compare with the keeper already made. Form LSK with the 4 antelope strands. This should look familiar. Go back to '29' and work through to '50' to complete the spare keeper. Slide the keeper on from the tongue and that is the belt completed!

This next image, and the front cover, show the finished belt.

My thanks to my sister, Mary Hampson, who helps me with all matters concerning the computer and who runs my blog for me. My computer skills are only average, if that! I hope you find this tutorial useful.

http://jbknotting.blogspot.com/

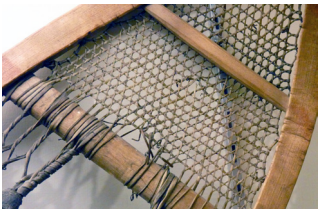
Joe Bennett: I am 71 years old and a native of Greenock, Inverclyde. My first job after I left school was with the Port Auxiliary Service based in the Great Harbour, Greenock. The photo shows me at about age 17 but it is really just to show that I once had hair! After about 18 months I felt the urge to broaden my horizons, literally, and joined the Merchant Navy. Here I remained for the next 33 years, only leaving when we were all thrown on the beach to make way for so-called third-world crews. The other photo shows a small slice of my shipboard life. Here we are painting the foremast on the *Westbury* (1976). I'm the one wearing the white 'revie' (hat). I would do it all again. Well, some of it anyway!

The Ropes of Orkney

by Colin Byfleet

Orkney is a small archipelago about 16km from the northern tip of Scotland at around latitude 60°N. It consists of about 70 windswept islands between the Atlantic Ocean and the North Sea, separated from Great Britain by the notoriously treacherous Pentland Firth.

As well as having huge archaeological significance, the islands were part of Norway until the late 15th century, important as a staging post for a good deal of northern transatlantic trade. The small town of Stromness and nearby Longhope provided many of the men for the Hudson's Bay Company in the 17th and 18th centuries, and the Arctic explorer, John Rae, was born nearby in 1813. His snowshoes exhibit another use of the tri-axial weave referred to in recent *KM*s.



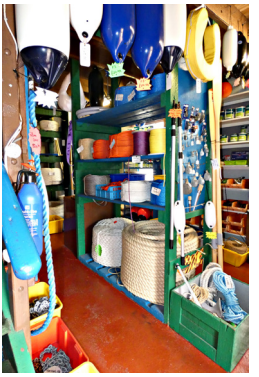
Spending two weeks on Orkney in late April we were blessed with no significant rain and mostly bright sunny days. To compensate, we had near-continuous easterly winds at around 25 knots so that the islands looked like the Seychelles but felt like Iceland.

As befits an area heavily dependent on shipping, fishing and agriculture, ropes have been an important part of the islanders' life. There is still an excellent chandler in Stromness with a great name.

It is good to see a window displaying fids as well as a wide variety of other useful gadgets for sailing and fishing.

The friendly and helpful owners have a wide range of severe-weather clothing, a good selection of ropes in a number of fibres, as well as metal-ware and fenders etc for sailing and the fishing trade.

One unusual item with a ‘Sold’ sign attached was a very large coil of sisal rope. This will be used in next year’s Yule Log competition, a ‘tug-of-war’ with two teams each attempting to haul a 400kg log along the main street into their own territory. This sizeable piece of cable is the fawn coil in the lower right corner of the image (right).



Walking through the island’s main town, Kirkwall, a group of car tyres decorated with Turks Heads caught our attention which were safety bollards around the vehicles of a taxi company – collisions are fairly damage-free!

A speciality of Orkney is a high-backed chair with the warm and draught-proof back made of oat-straw. This design gave some protection to the occupant in a poorly-insulated house and made economical use of precious wood – there are virtually no trees on these windy isles.

The two examples here were both made by local craftspeople in Kirkwall. The wooden frames are made by a local cabinet-maker.

The straw of oats and barley (the commonest grains grown), together with heather, also provide the fibres for many cheap farm ropes. This is a small sample with a simple twisting spindle it was made with.

In the past, much rope was made on the farm and all these rough-and-ready rope-makers are reminders of times when self-sufficiency was the norm.

The Stromness Museum has a wide selection of rope-handling tools including fids in many sizes, sailmaker's palms, seam-rubbers, serving-mallets etc.

Also at Stromness is one of the last traditional wooden-boat builders, making Westray skiffs.

I contacted Mark Cook, one of only two IGKT members in Orkney. We discovered that Mark had made the car-tyre Turks Heads. When I phoned he said, "You've been asking around about me – news travels fast on a small island!" We had a very pleasant afternoon at his house which is surrounded by piles of old rope, getting de-salted in the winter rains.

This is the material for Mark's 'nice little earner' – selling this recycled material as mats of varying designs in the local tourist gift shop. A modern example of 'money for old rope'.

20m.
£35
AFRAYEDKNOT
Afrayedknot uses mainly old fishing rope washed up on the shores of Orkney, this is low impact recycling, cleaning the seas and beaches, protecting the environment and wildlife and keeping old traditional crafts alive.
This has been made into...
Kringle Mat.
Mark Cook 07855 132 757 • mark.e.cook@hotmail.com

With a Certificate of Provenance identifying the boat from which the rope came, they are very popular.

The historic Orkney islands provided us with a very enjoyable stay, full of interest. The various types of ropework we came across were a major bonus: and all from an area of less than 1000km^2 (380 sq miles).

Adventures of the President's Cup

by Penny Bodger

The 2018 recipient of the President's Cup, Jim Caswell, lives in Queensland, Australia and was faced with the problem of returning it to England in time for the May AGM. In these days of fast transport it is relatively easy (though rather expensive) to freight precious items over vast distances. However, husband David and I were travelling in Australia in the three months prior to the AGM and somehow managed to volunteer to collect the Cup.

We did not plan to visit Queensland but were able to modify our 10,000km of exploring National Parks to include a visit to some friends in Casino, Northern NSW. This enabled Jim to drive down to meet us on a mutually convenient date. We had some coffee and the Cup duly changed hands. The next problem was to slot it in to our overloaded Land Cruiser amongst all our camping gear and that of our friend Jill from the Blue Mountains, who was travelling with us.

However it did not have to stay with us all that long as we were dropping Jill off in the Hunter Valley for a family wedding. The Cup left us too and had a few days at a posh resort before changing hands again and being transported to the Blue Mountains with other family members, thus avoiding some steep and bumpy 4WD tracks with us.

Finally back in the Blue Mountains ourselves, all we had to do was get it into our luggage for the flight back to England and the drive to Weymouth. What can we fit into the Cup to make room in the case? How many pairs of socks can we squeeze around the Cup to make sure it doesn't rattle in its box? But perhaps the adventures weren't over.

Changing stations in Sydney to get to the airport was complicated by the fact that there was trackwork taking place, so trains were replaced by buses. This is quite a common occurrence at weekends, but this time the pickup point had been changed because of

a Mayday march and nobody seemed to know where to go. Success eventually, and all went well until we reached Singapore.

After a short break to refuel etc we were back on the plane and it was ready for take-off on schedule when the Captain announced that Air Traffic Control were delaying our departure due to heavy traffic.

It was well over an hour before he got permission to leave, so not surprisingly we were late approaching Heathrow, and then they stacked us.

Finally, there was a further delay in collecting our hold luggage (which included of course the President's Cup) because the carousel stopped working for 15 minutes. All of this meant we missed the train we had booked by two minutes (tickets non-refundable!) and we had to wait for another one. From then on it was easy. And finally, mission accomplished - phew! In summary:

Mermaid Waters to Casino	Car
Casino to Hunter Valley	4WD and camping
Hunter Valley to Blue Mountains	Car
Blue Mountains to Sydney	Train, bus
Sydney to Heathrow	Plane
Heathrow to Loughborough	Train, taxi
Loughborough to Weymouth	Car

PS Should a future recipient of the President's Cup live in Australia - we don't want to know!

Australia's First IGKT Meeting

by Frank Brown

On Friday July 5, 2019, a mob of blokes and sheilas gathered in the northern New South Wales town of Tamworth for the first meeting of about 25 Australian members of the IGKT.

The numbers were boosted by the welcome attendance of some members of the Plaiters and Whipmakers Association.

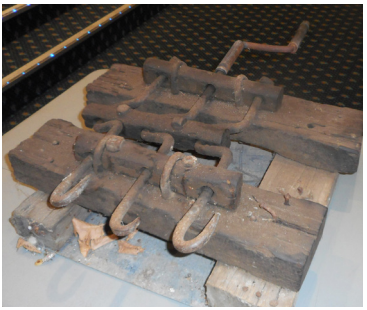
The event was organised by Raymond McClaren with the able assistance of his PA, Linda Bourke and was held at the West Leagues Club. With regard to the venue, I reckon it was about the best of the bunch of the few other Guild meetings I have attended , and they were all impressive too. The room was huge and well lit. It was 10m to the loos, 20m to the bar and 30m to the snack bar and restaurant. Need I say more?

The first activity was a tour, on the Friday, of Raymond's manufacturing plant at Moonbi, a few km from Tamworth, where a small staff produce an amazing range of steel wire rope strops and plaited cables for a world-wide market. The machines that produce the goods in the plant have been designed and constructed by Raymond and his highly-skilled crew, and are truly unique. Have a look at http://www.andind.com.au/ to see what they produce.

The meeting proper got underway with registrations and setting-up of displays on Saturday. The range of items knotted, plaited and woven was excellent but the backdrop of Barry Smith's knot boards was jaw-dropping. Four large panels with 364 knots (and one duplicate to be precise), the challenge being to find the paired knots.

Photo: The Northern Daily Leader

(Other photos from the meeting can be found at https://tinyurl.com/y5dmdg4g)



Another notable feature was the array of rope twisters both table-top type and large antique products of the forge.

Raymond's display of his own craft work and the effectiveness of the double Constrictor, as used in his factory, rightfully took centre stage. My knot training rig (see *KM* 142 p12) had its debut and lived up to expectations.

A small but steady stream of visitors came and went throughout the day, some travelling considerable distances to the event. In addition, TV, radio and newspaper representatives made an appearance, interviewed, filmed, photographed and departed.

The Glasson stand

The traditional dinner was also held in the display room with the Deputy Mayor of Tamworth as one of the honoured guests. The traditional raffle was a great success due to the generosity of the members donating prizes, raising a nice sum for a drought-relief charity. It should be noted that under strict instructions, holders of winning tickets responded with a cry of "Yes David!" if their number came up even though the caller was not a David.

An Inkle Loom demo

Jim Caswell gave a memorable talk on the intricacies of the Turks Head, clarifying certain points of construction, to the delight of some aficionados.

Sunday was a continuation of the Saturday, with lots of discussions, inspections and explanations by members and visitors. Towards the end of the day an informal gathering discussed the possibility of further meets. It was unanimous that there should be such events based on the success of this historic first one. A number of venues were proposed, there being no lack of country towns with similar club facilities.

Tim turning his Meccano rope maker

It was also agreed that a biannual event was preferable, so 'Stay Tuned'.

Cats' Tails

by Des Pawson MBE

Ah! The cat-o'-nine-tails had three knots on each of its tails. Is that a fact?

I have always been troubled by the thought of the lashes or tails of the cat-o'-nine-tails having knots on them, especially if those knots were the so-called blood knots, (a double, treble or even quadruple overhand knot).

My thinking is that, whilst the cat may be an instrument of punishment, its purpose was to keep order, surely not to incapacitate or even kill the recipient of the lashing. Sailors have their uses!

There are four examples of cat-o'-nine-tails in the National Maritime Museum, Greenwich (TOA0066, TOA0070, TOA0067, TOA0072). Most of them have a wooden handle covered with green or red baize. TOA0066 has green baize, with collars of red baize at each end. The lashes are 3-strand cord about 3-4mm (⅛ in) in diameter.

TOA0066 is marked as a *"sealed pattern of a cat to serve as a pattern of instrument wherewith corporal punishment awarded by court martial by commanding officers of HM ships for offences against Naval Discipline Act shall be carried out. Not for use on board, but to be carefully preserved and returned into store on the ship being out of commission".*

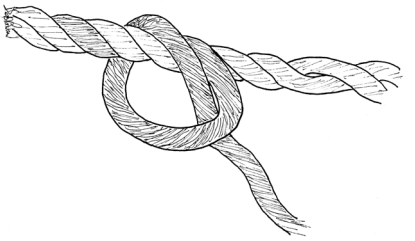
Whilst this cat has a single overhand or thumb knot at the end of each lash, it is not certain that these are original, or put on later to stop the ends untwisting. Some of the other examples have whipped ends.

There is some written evidence of the lashes on a cat-o'-nine-tails having three knots[1] and, whilst there is a knot known as a blood knot, I believe this knot to be too large to be practical. Rather a series of three small knots, made with the individual strands of the 3-strand lash, is a more likely method of finishing the end to give the 'three knots'. This is the method by which a lash or 'cracker' on a horse whip is finished.

The method of making the three knots in the 3-strand lash is as follows. Carefully un-lay one strand back, perhaps 6-9in, and make an overhand knot round the other two strands.

1. Falconer, William: *A New Universal Dictionary of the Marine*. New edition revised Dr William Burney, T Caddell & W. Davies, London 1815, facsimile edition 1970 Macdonald & Janes, London, P 79.

Then carefully re-lay this strand as far as possible. Now select one of the other two strands, un-lay about 4-6in, make an overhand knot round the other two strands, and then re-lay. Finally deal with the third strand in a similar manner, but now only un-lay an inch or so.



You will then have three overhand knots that will stop the lash un-laying yet only slightly increase the size of the lash.

This may be the real solution to the 'three knots on a lash'.

The Raffle at the Weymouth AGM 2019

This was an opportunity to continue collecting data about the apparent statistical anomaly whereby if you win one prize in a raffle you usually win more than one, irrespective of how many tickets you buy. The results were:

14 people with 375 tickets between them didn't win any prize
12 people with 315 tickets between them won 1 prize each
16 people with 495 tickets between them won 2 prizes each
5 people with 205 tickets between them won 3 prizes each
2 people with 75 tickets won 4 prizes each
3 people with 180 tickets won 5 prizes each
1 person with 50 tickets won 6 prizes
1 person with 100 tickets won 7 prizes

Once again I suspect it is not entirely accurate as the figures were recorded in a bit of a rush as people headed out for the group photo. There was also some confusion because I wanted data for the Raffle only and not the Grand Draw. But any errors will be relatively insignificant when the figures are put together with those from Stourport and future meetings. Many thanks to everyone who co-operated so willingly. I hope you think it's as much fun as I do!
Penny Bodger

Nested-Bight Cylindrical Knots

by John Richings

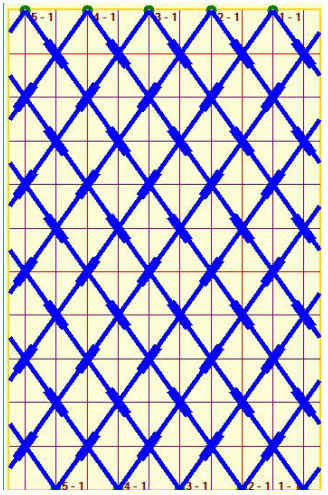
Grid Drawing for Regular Nested-Bight Cylindrical Knots

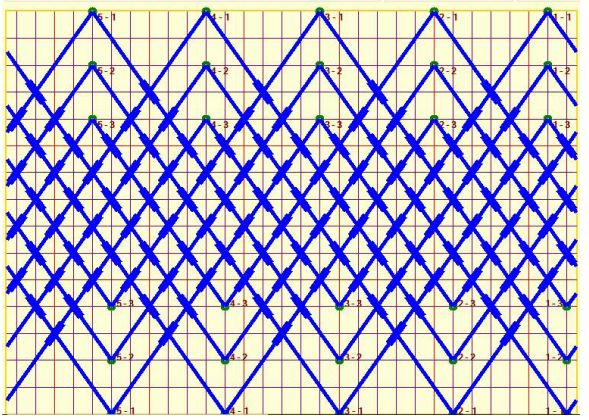
In this article 'nested bights' are those bights which are nested within the normal rim bights. The knots produced can be used for covering spheres and other regular shapes. For covering objects I would suggest limiting the rim bights to just 3 or 4 to ensure closure at the "poles"

These knots are not Pineapple knots – there are many sources of information on them elsewhere.

I have made an attempt to avoid the mathematics and yet enable grids of various sizes to be drawn and then either cutting the grid out and pasting it around a mandrel and simply following the grid with its coding or making a list of the algorithms for constructing the knot. I would suggest limiting the size of knot to between 500 and 600 crossings. For larger knots I would recommend investing in Ariane software.

(http://charles.hamel.free.fr/knots-and-cordages/HOCHET TUTS.html)





Above, you can see a Turks Head knot of 5Bx11L and alongside it a regular nested-bight knot, also of 5 rim bights and 11 leads but nests of 3 bights rather than one in the Turks Head.

Instructions for drawing a grid, applying the coding and listing the algorithms for a regular nested-bight knot.

1. Use isometric paper(Paper which has diamond shaped intersections). There is a free download at 'softonic.com' with gpaper403.exe. Alternatively use https://incompetech.com/graphpaper/diamond/.

2. Decide on number of rim bights (for neatness of closure limit to 3 or 4) = B*

3. Decide on number of bights per nest, for example a nest of 3 would be the rim bight plus 2 others. In this case A = 3. Until you're practised I would limit 'A' to less than 10

4. Then total number of bights B = A x B*

5. Decide on X (Spacing) see diagram (Fig. 1). This is the number of diamonds between top and bottom innermost nested bights. Increasing X increases the number of Leads in the knot.

6. For a Regular knot, Leads, L = X(Spacing) + 2(A – 1). Note, for a single strand knobetweent the common divisor of L and B must be no more than 1. This is the same condition as for Turks Heads.

7. Number of crossings K = B x (X + (A – 2)) Note : number of Facets = number of crossings when grid has purely O1, U1 coding.

Drawing the Grid Diagram

In this example, B* = 4, A = 2, (hence B = B* x A = 8), X = 5, which gives L = X + 2(A – 1) = 5 + 2 = 7. Hence L (7) and B (8) have only 1 as their common divisor, as required for a single strand knot.

The diagrams assume a vertical mandrel.

Note: Rim bights at the top won't necessarily be opposite those on the bottom. This feature is called the offset and would vary depending on X and A.

Use Fig 1 below to follow instructions.

(a) Near the bottom of the page, draw a horizontal line AA, shown in red. This is the line along which the bottom rim bights will be marked

(b) At bottom right, at least 2 diamonds in from right edge mark a point 1-1, this is the first pin position.

(c) Move, in this example, 4 positions left (inter-bight distance = 2A) and mark 2nd pin 2-1. Continue moving left to mark pin numbers 3-1 and 4-1. These mark the lower 4 rim bights.

(d) Make sure, as on the extreme right, that a space of 2 positions remains on the left. Remember this is a cylindrical knot so there would be 4 positions between 4-1 and 1-1. You'll notice on Fig. 1 there are vertical lines at the left and right of the grid. These are the lines that would meet when pasted on the mandrel.

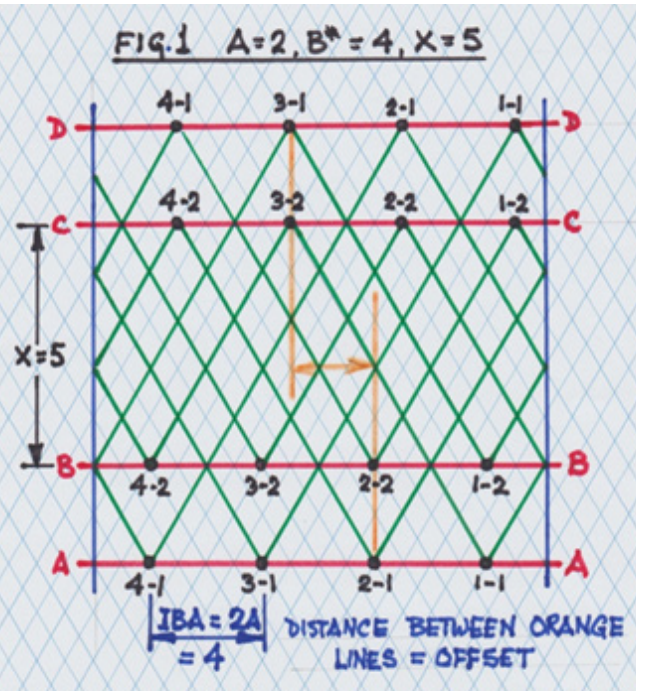
(e) Draw line BB, 2 diamonds up from AA. This marks the line of nested bights.

(f) Directly above Pin 1-1 mark Pin 1-2 this marks the second bight in that nest.

(g) Repeat this for Pins 2-2, 3-2 and 4-2.

(h) Now count 5 diamonds (the X spacing in this example) above line BB and draw a horizontal line CC.

(i) So far you've marked the positions of the bottom pins, marked the extent of X and drawn the line CC for the top inner nested bights.



(j) Starting at lower Pin 1-1 draw a line, following the isometric line, in pencil, from bottom right to top left until it reaches line CC. This is the first pin position of the top nest bight and because it is almost opposite bottom Pin 3, mark it as Pin 3-2.

(k) Now count 4 positions left from Pin 3-2 and mark Pin 4-2.

(l) Move right from Pin 3-2 four positions and mark Pin 2-2, then move a further four and mark Pin 2-1.

(m) From Pin 1-2 move vertically 2 diamonds and draw a line DD and mark Pin 1-1.

(n) Move successively left from Pin 1-1 four positions and mark Pin 2-1, then Pin 3-1 and finally Pin 4-1.

(o) At this point you have marked all the pin positions and drawn the first half period line from Pin 1-1 to Pin 3-2.

(p) Now draw the second half period line from Pin 3-2 at the top to Pin 4-2 (the first pin the line encounters).

(q) From lower Pin 4-2 draw a line from bottom right to top left.....Pause... Imagine the diagram wrapped around the mandrel. The vertical lines are where the grid would join to form a cylinder.

To continue, draw the line from Pin 4-2 until it reaches the left hand grid join line.

From the right hand join line up to the first pin it meets, in this case upper Pin 2-1. I'd advise looking at Fig. 1 to understand this move.

(r) From upper Pin 2-1 now draw a line down to Pin 4-1.

(s) Continue in this vein until the final half period ends up at the start, Pin 1-1.

Coding the Grid

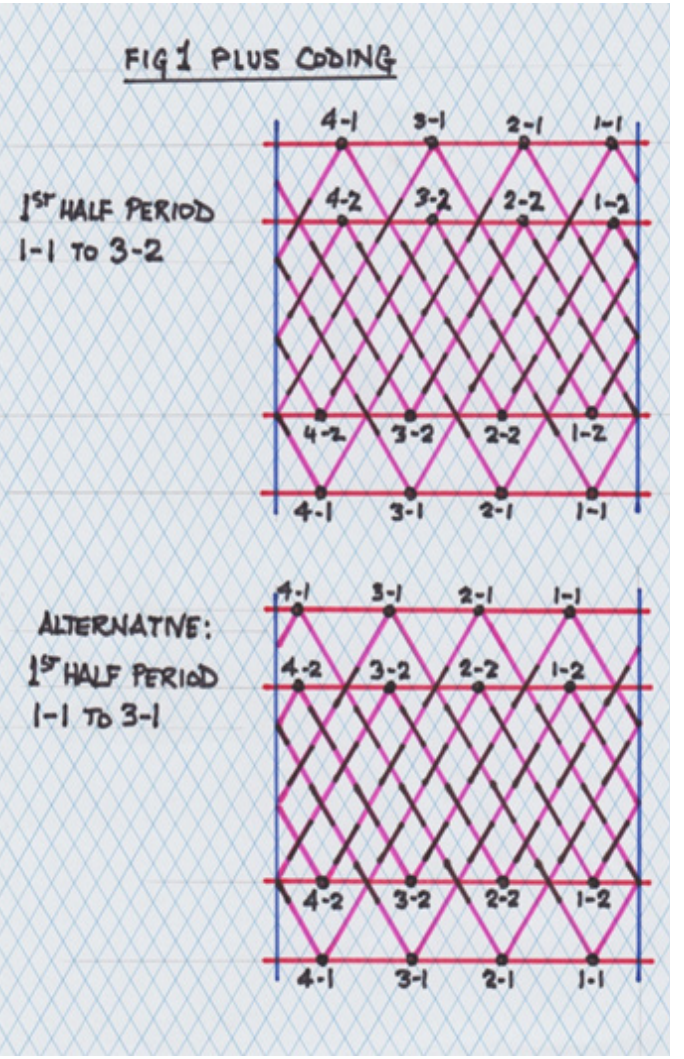
Our requirement is a strict O1, U1 sequence. (In larger grids there are opportunities to create patterns by using coding other than O1, U1).

Now it becomes apparent why I said draw the grid in pencil.

At each grid crossing starting at bottom Pin 1-1 alternately mark each one either Over or Under (see Fig.1 plus coding, right).

Having done that, count the crossings and, for this example, it should be 40 (because it is strictly O1, U1 then facets = crossings).

Applying the formula K = B* x A(X + (A-2)) gives 4 x 2(5 +(0)) = 4 x 2(5) =40



Listing the Algorithms

Place a piece of tracing paper on top of the coded grid drawing. Draw line tracing the first half period from Pin 1-1 to Pin 3-2.

Write down:

Pin 1-1 to Pin 3-2 Free Run (because it doesn't cross any lines)
Pin 3-2 to Pin 4-2 Free Run (again not cross any traced lines)
Pin 4-2 to Pin 2-1 Free Run
Pin 2-1 to Pin 4-1 U (it crosses line Pin 1-1 to Pin 3-2)

Continue tracing the half periods in sequence noting whether it is O or U when it crosses any already traced line.

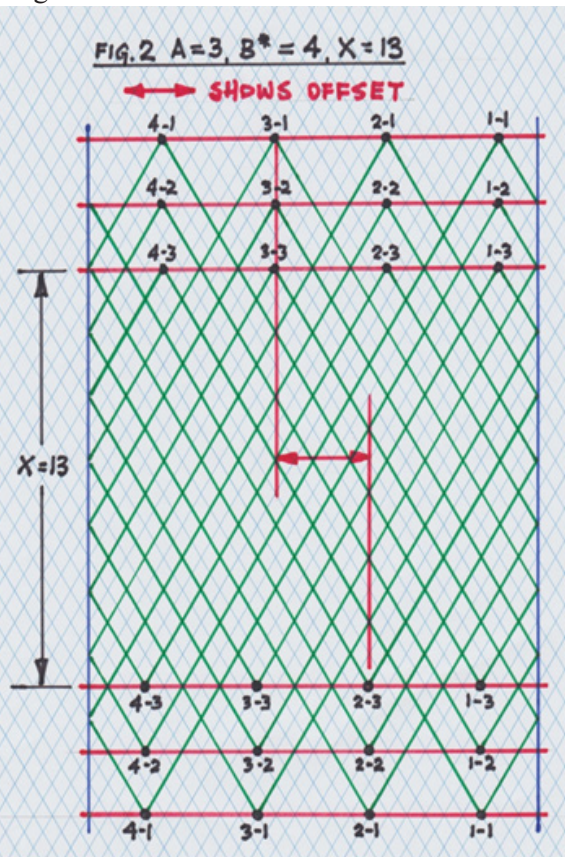
This is where concentration is needed and why I advise only using this method for 500 to 600 crossings.

More Complex Patterns

Now try the second grid, which has A = 3, B* = 4, X = 13

The resultant grid has 168 crossings.

The two vertical red lines show the offset, in this case, 5, the difference between the top rim bight and bottom rim bight. The offset must be co-prime with 'A' (bight nest) that is, the common divisor must not be more than 1. This is an extra condition, similar to the relationship between B and L. Note that if X is odd then offset is odd and, if X is even then offset is even.



In both these examples if the first half period had been drawn through to DD instead of stopping at line CC it would also have satisfied co-prime need. The second diagram in Fig. 1 plus coding called 'Alternative' is showing the same coding but the first half period going to Pin 3-1 instead of Pin 3-2.

Finally

The listing of algorithms for the first example, also note that odd numbered half periods go from bottom to top and even numbered half periods go from top to bottom

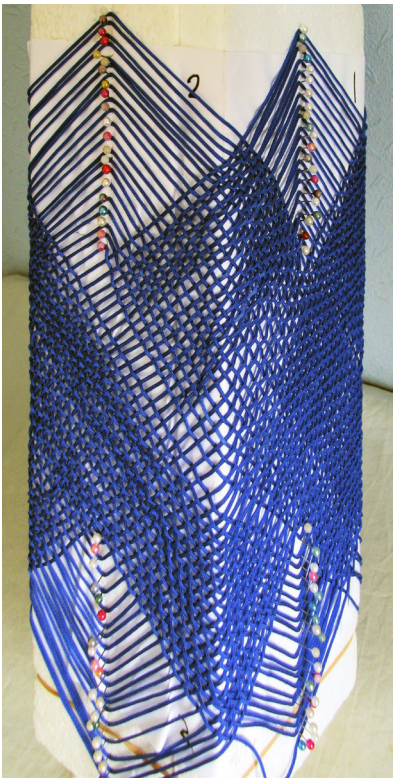
HP No.	From Pin	To Pin	Algorithm
1	1-1	3-2	Free run
2	3-2	4-2	Free run
3	4-2	2-1	Free run
4	2-1	4-1	U
5	4-1	2-2	Free run
6	2-2	3-2	O
7	3-2	1-1	U O
8	1-1	3-1	O U2
9	3-1	1-2	O U
10	1-2	2-2	U O2
11	2-2	4-1	U O U O
12	4-1	2-1	O U O U2
13	2-1	4-2	O U O U
14	4-2	1-2	U O U O
15	1-2	3-1	U O U O U
16	3-1	1-1	O U O U O U

If you have questions, I can be reached at johnrichings2@gmail.com

To add a bit of colour:

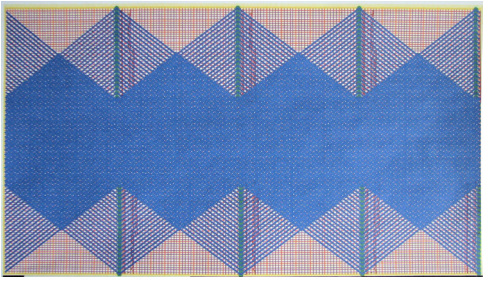
Enjoy !

Since submitting the above, I have generated with Ariane software, and made, a 5040-facet knot, and thought of doing a follow-up article demonstrating how to draw it by hand. However, compiling the algorithms or run list would take some weeks, as I know from past experience of doing a 1976-facet knot. Also, although I drew the grid as per the article, I used Ariane for the run list.



I started doing the 5040-grid drawing BUT it will take 9 sheets of A4 stuck together to make a reasonable diagram, which, reduced to fit the page of *KM*, would be indecipherable: The line would just be a coloured blob.

I printed the Ariane grid onto A4 but again, the grid is just a blob. You couldn't follow the lines and it would be virtually impossible to do a run list from it. I'll carry on drawing the grid for my own satisfaction.



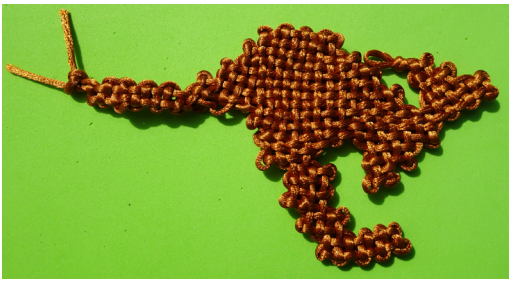
I'll do a follow up article about 'Asymmetric grids' for hemispheres and cones.

The Life-Lock Amulet

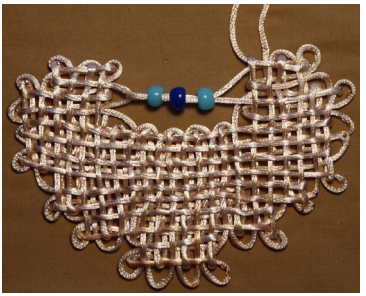
by Europa Chang Dawson

So far, all the Panchang knots described have been tied as solid blocks, simple or elaborate in outline. this article looks at one way of using the edge bights to modify the shape of the finished knot

The knot of longevity



Kangaroo tied in response to the Caswell challenge



In my childhood, the lock amulet could still be seen as a 'working' amulet, worn by children. The ru-yi form (sometimes described as a cloud of blessings in the original context of Buddhism) symbolises 'wishes-come-true' or 'heart's-desire'.

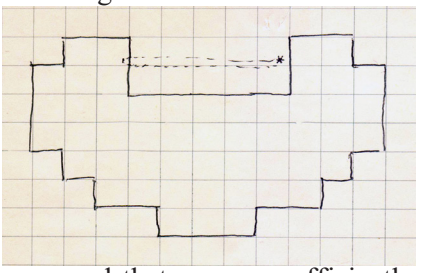
Families with the money would have had these made in silver for the eldest child, and it would be passed down to the next child and so on. The rich families could have had one made for each child, and these would be handed on to the respective offspring in the next generations. However, the poorer families would have knotted life-locks made.

It has occurred to me that this life-lock knot may be an example of when the Panchang as an amulet case, began to change to the Panchang as an amulet in itself. It would be interesting to know the date when this version was first tied!

The word for 'lock' or 'to lock' is homophonic with 'that which' so that the Five Blessings, and the captive rings would have been in specific colours to represent the five 'elements' of the geomancer. These rings would have been tied as 3Lx5B THs, doubled and threaded in a specific order.

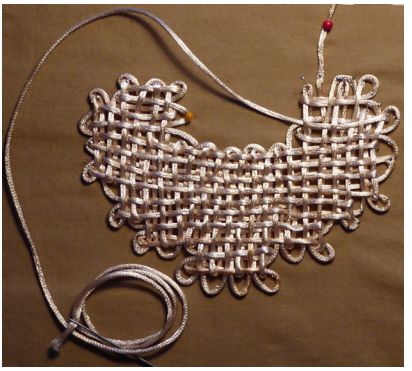
So much of the lore has been forgotten that, though the information is not directly related to the tying of the amulet, it is recorded below, in case anyone would like to tie this amulet knot for a particular child.

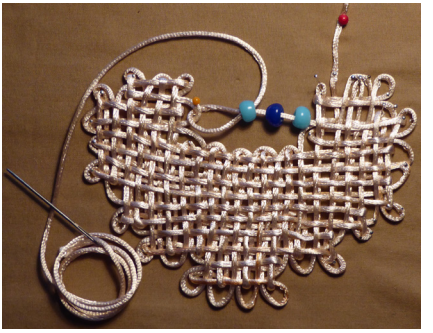
There are several versions of the Five Blessings, the one I was taught gives these as Longevity & Health, Sufficiency for one's needs, Integrity of spirit and a Life free from catastrophic events. They can run right to left or vice-versa but their order should not be changed.



The 'elements' (like those of the mediaeval alchemists) are metals (white) on which water (black) condenses in the cold; plants (azure blue) - nourished by the water; fire (red) - fed on kindling; and earth (yellow) - enriched by ashes.

Returning to the tying of the amulet, it is assumed that you are sufficiently familiar with the panchang structure to follow the chart till the long bight for the hasp is reached [marked with an asterisk on the chart.] The detail-photos show how the captive rings are locked in, so that you can then complete the knot in the usual way.





If you are familiar with the more usual method of tying panchang structures with both ends, this is a good knot to use as a personal challenge! Just remember that the cord on the anticlockwise circuit always goes *round* the finger bights, while the clockwise circuit travels *through* these same bights.

The 'upper' set of bights, when the knot is turned to show them lying horizontally, always has a 'lower' bight travelling through the vertical bights – and then everything locks in the usual way.

IGKT and Social Media

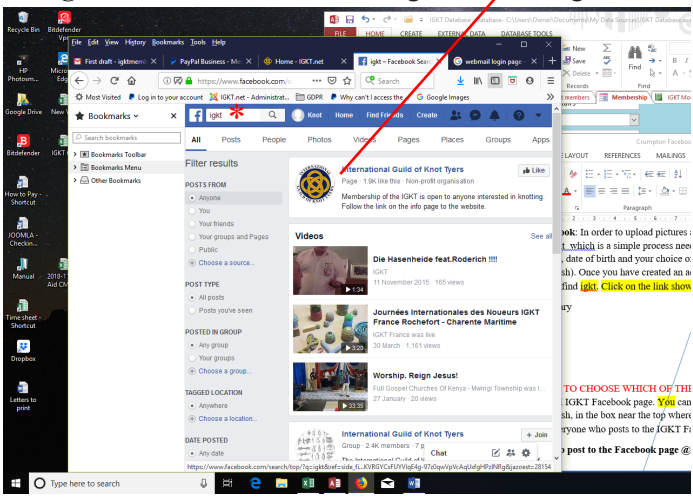
by Edward Crumpton and Adam Masters

The Guild is 37 years old and in need of more and younger members to ensure its survival for another 37 years.

We have recently joined the Executive Committee and have both been charged with encouraging members to start using social media as a way of promoting the guild to a wider audience. Facebook (15 years old) and Instagram (9 years old) are hardly used by guild members anywhere in the world. For those who don't use them at all, this article is a basic introduction to the technology as a way of sharing members' own pictures and messages with others.

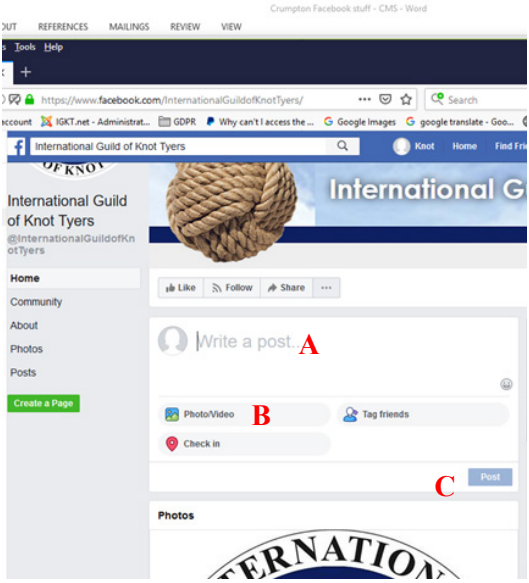
Facebook: In order to upload pictures and text you need to open an account. Type Facebook into a web browser, and it's then a simple process to open your account which needs very basic details: your name, gender, date of birth and your choice of password (and other details, but only if you wish).

Once you have created an account you can use the Facebook search box * to find **igkt**. Click on the link showing the IGKT logo.


igkt
International Guild of Knot Tyers
Videos
Die Hasenheide feat.Roderich !!!!
Journées Internationales des Noueurs IGKT France Rochefort - Charente Maritime
Worship. Reign Jesus!
International Guild of Knot Tyers

This will take you to the official IGKT Facebook page.

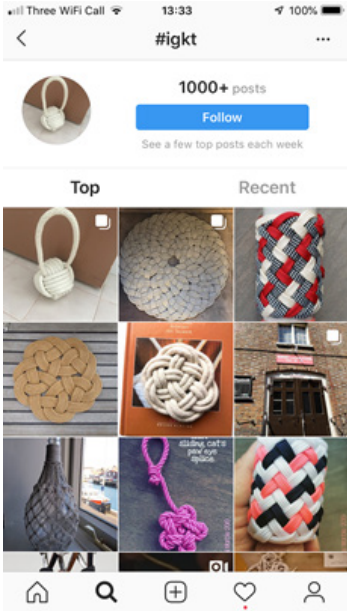
Use this page to get acquainted with other people's interest in rope and knot tying from around the world. Please note that not everyone who posts to the IGKT Facebook page is an IGKT member.



To share photos of your work or news and events, just enter text in the **Write a post** box **A**, or click on the **Photo/Video** button **B**. *Don't forget to say who it was by, where it was from and a few words describing it*! When you are ready, click on the **Post** button **C**.

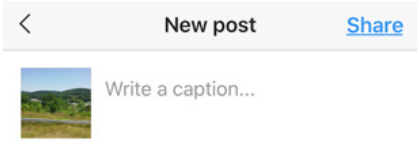
As you scroll down the page you might like to leave (friendly) comments about other people's work - clicking the **Comment** option will open a text box for you, or just click **Like** to signify your approval.

Instagram is a rather different medium. It's like an online library of photo albums. Again, in order to upload your pictures, you need to open an Instagram account – another very simple procedure. Go to Instagram and follow the instructions.



You can use the Search box by clicking on the magnifying glass icon to look for any topic you want. Entering IGKT, for example, produces an enormous number of pictures of knots and the like. To search for particular topics or photographs use the magnifying glass icon. You don't need to add the #, just search for 'igkt' or 'knots'.

Instagram is used most conveniently on a smart phone. To upload your own photographs, click the little + icon which will then open your photograph library or allow you to take a new photo or video. (You might also be prompted to allow access.)



Click **Next** at the top of the screen until you see '**Write a caption**…'

You can add a hashtag (#) to the label you give it, or up to 30 hashtags to make it more accessible for as many people as possible. (Hashtag describes a word or phrase preceded by the "#" sign. Hashtags are a simple way to mark the topic (or topics) of photos to make them discoverable to people with shared interests.) Then click **Share**.

We hope these basic instructions will encourage more members to explore these techniques. If more of us use social media to display and share what we do, we hope to attract the attention of many potential new members from all over the world. To be frank, most of them are more likely to be in a younger age group, which is precisely what the Guild needs. By the way, we think the best photos for Instagram are: properly in focus, taken in daylight rather than using flash, against a natural or neutral background.

WORLD KNOT TYING DAY

By now, members will know about WKTD on December 18th. To raise awareness of the importance of knots (and IGKT), the intention is to encourage people all over the world to take photos and upload them onto a social media platform with the hashtag #worldknottyingday

Knots and people should be the theme. Photos could be knot-tying selfies, or shots of people teaching someone a knot, or a group learning a knot. No need to be fancy knots, any knot will do.

To help spread the word beyond IGKT, two items are enclosed for members to use. A poster and a car 'sticker'. They can be photocopied, and will also be available as PDFs (as well as a Press Release) to download from the IGKT website, as well as versions in French, Italian, Spanish, Portuguese and German. In early December, please spread the adverts around your own neighbourhood, e-mail the PDFs to friends and family, and if you can involve the local press, print, radio or television, send them a copy of the press release.

All the documents will be available on IGKT France's website, and the French poster and 'sticker' will be in *Sac de Noeuds* this Autumn.

IGKT-NA 2019 Annual Meeting

November 1st-3rd 2019 in **Geneva NY** - north end of **Seneca Lake**

Reservations at the **Microtel by Wyndham**

550 Hamilton Street (rt 5 & 20) Geneva, NY 14456

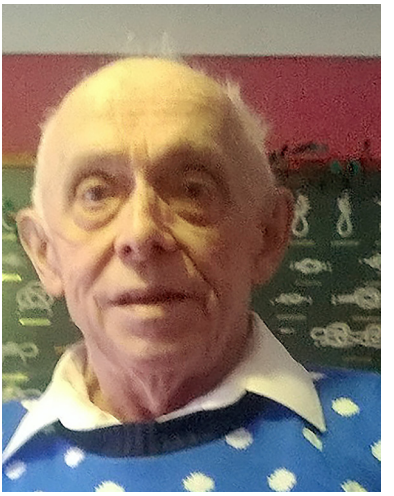
Ph: 315-789-7890 ReservationCounter: 844-251-9774

email: microtelgeneva@indushg.com

Meeting host – Doug Peeso dpeeso@hotmail.com

OBITUARIES

Peter James



Peter died on 22nd April 2019. His funeral was in May when, sadly, most of the members who would have wished to attend were already on their way to the IGKT Spring Meeting. He was very much in our thoughts at that time.

Peter was born into a mining family in South Wales, and brought up by his grandparents because his father (who invented the bomb release for the Dam Busters' Bouncing Bomb) was so often away from home working in the aircraft industry.

Peter married Irene in 1970 and then worked for Group 4 as senior alarms engineer (he said it was the best job ever). When that ended, he started his own small alarms company with a friend. It was during this time, when they were installing alarms for an auction house, that a knot board came up for sale, and as nobody bid for it, Peter bought it.

It had about 20 knots on it, none of them named. Peter began trying to find out what they were. Two things he said he found out quite quickly were: there was a book known as *ABOK* and a chap called Des Pawson. These names kept cropping up, and as Peter and Irene were already planning a trip to Suffolk for a holiday, he phoned Des and asked if they could visit. So part of that holiday included going to Ipswich to meet Des and look around his sheds. It was there that Peter learnt about the IGKT, and of a branch run by a guy called Richard in the Bristol area (West Country Knotters). Thereafter, Peter enjoyed many a branch meeting and Spring AGM.

Unfortunately Peter's poor health eventually stopped him attending the meetings and shows that he had enjoyed so much, although for a long time he refused to let it spoil his zest for life. We in the West Country Knotters were privileged to know Peter and Irene. His knowledge, enthusiasm, generosity and sense of humour were an inspiration to us all, and he is sadly missed.

Clive Sandrey and Richard Hopkins

Ian Crabbe

Ian was born in London though he lived in Edinburgh, Cornwall and Wiltshire until he returned to London to train as a doctor at St. Bartholomew's Hospital Medical College. He qualified in 1969 and shortly afterwards married me. It would have been our 50th wedding anniversary in August.

After 2 years as a hospital doctor, he trained as a GP working in general practice until his retirement. Ian enjoyed his medical career. Spending many years on the local medical committee, he became a GP trainer and eventually a course organiser. Ian was a volunteer with BASICS, working with a team of doctors on 24-hour call to give urgent medical care, often at road accidents, before the patient was driven or air lifted to hospital. Ian also worked with St John's Ambulance and for many years volunteered at the London Marathon.

This display forms part of
Knot Year 2K2
2K2
a world-wide exhibition of Bopwork by the International Guild of Knot Tyers
INTERNATIONAL GUILD OF KNOT TYERS
Member

Ian's knotboard for Y2K on the wall at home

Apart from his love of medicine, Ian had many other interests including over 20 years with the IGKT. He enjoyed attending the meetings with like-minded people and displaying his craft work. Apart from his many hats, Ian is remembered for his 8-strand braids that he made on a 6-sectioned frame. He used to make them with a grin that grew bigger as more people commented on the missing two sections!

Ian was also a keen and proficient long-bow archer, attending re-enactments with the Mediaeval Siege Society. He was a keen cyclist, often pedalling to and from work, and for many years enjoyed 'ride London'. Ian was also a keen historian, a talented calligrapher and a lover of wild life.

He was a loving family man and is greatly missed by me, our daughters Lorna and Julia and our granddaughter Ivy. Ian enjoyed and made the most of his very interesting life.

Linda Crabbe

News from the Branches

East Anglian Branch meeting April 6th 2019

On Saturday 6th of April, the East Anglian Branch met once more at the Windmill room of Abbots Hall Primary School, Danescourt Avenue, Stowmarket, IP14 1QF, Suffolk. The theme was seizings in all their guises. So we explored Flat, Round and Racking Seizings, both those suitable for wire as well as fibre line. Members had various ways of starting and finishing them.

Kim Cleghorn gave us an insight as to how seizings were used by the tugs operating in Felixstowe harbour. There was some discussion on the merits of working with double material for speed. A number of tools used to apply seizings were also examined. Other topics touched upon were the Killick Hitch the 'Turks head' on the end of a lift wire.

It was agreed to meet again on 21st of September at the same place and time 1330hrs for 1400hrs start. We always have a theme that is very broad and open to interpretation, so next meeting's theme '**tightening'** could mean knots used to tighten, tools for tightening, how to tighten, and plenty more aspects.

New members always welcome. More information from Stuart Weston, Branch Secretary, contact details - see opposite.

Midlands Branch

Some half a dozen members joined together during June at Ma Pardoe's (Old Swan Inn) at Netherton in the heart England's Black Country.

Bruce Turley was our tutor for the evening and the subject was rope grommets. Using 12mm staplespun polypropylene, Bruce showed us how to make three identical grommets that could be used for quoits, or if necessary, simple chest beckets.

Eight weeks later, Patrick O'Reilly introduced us to a Two-strand Chinese Lanyard Knot (*ABOK* #807). After a number of false starts, the group managed to get the hang of it. The knot is not difficult to tie, but firming it up, follow the strands round carefully, presented a few challenges.

Meeting are held every two months and new members are always welcome (see *KM* or the IGKT website for details).

From our Midlands Stringer

BRANCHES

Australia

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rvumoose@icloud.com

Tel:+61 488 777 785
34 Dawson Place, Donnybrook,
WA 6239 Australia

Belgium

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rcwouters@scarlet.be
Tel: +32(0)3 658 7937
Venue: Akkerlaan 24, 2900 Schoten, België

Canada

Southern Ontario Knot Tyers
http://knotcanada.webs.com/
Contact: John Staley
southern.ontario.knotyers@gmail.com
Tel: +1(1) 905 389 2509
Venue: Hamilton, Ontario

France

www.igkt.fr
Contact: Jean-Pierre Durand
durand0547@orange.fr
Tel: +33(0)6 64 00 66 91

Germany

http://www.knotengilde.de/
Contact: Yuval Dvoran
info@knotengilde.de

Internationale Gilde der
Knotenmacher Deutsche Sektion e.V.
c/o Matthias Böving
Kappenstrasse 22
45473 Mülheim/Ruhr

Netherlands

Contact: Frits Ottens
frits.efina@telfort.nl
Tel: +31 (0) 587 850 011
Venue: Binnenvaart Museum,
Maasstraat 19, 3313 CR Dordrecht.

New Zealand

All enquries about this branch: contact the Guild's Web Administrator.

United Kingdom

Dorset - UK

Contact: Peter Goldstone
goldstonepg@aol.com
Tel: +44 (0)1725 516 258 or
Mobile: +44 (0)7702 733005
Venue: The Ship Inn, Custom House Quay, Weymouth DT4 8BE

East Anglian - UK

Contact: Stuart Weston
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Tel: +44 (0)1449 674 327 or
+44 (0)7801 239 731
Venue: Windmill Room, Abbots Hall Primary School, Danescourt Ave, Stowmarket, Suffolk

Midlands - UK

Contact: Bruce Turley
bruce@btknots.co.uk
Tel: +44 (0)1214 534 124
Venue: The Old Swan Inn,
(Ma Pardoes), 89 Halesowen Road,
Netherton, Dudley, DY2 9PY

North West England - UK

Contact: Ian Rogers
iansrogers@aol.com
Tel: +44 (0)1606 590 729
Venue: Red Lion, 1 Wharton Rd, Winsford, Chester CW7 3AA and Tattenhall Marina, Newton Lane, Tattenhall, Chester CH3 9NE

Solent - UK

http://igkt-solent.co.uk
Contact: Chris Jenkins
igktchris@btinternet.com
Tel: +44 (0)2392 601 779
Venue: Fareham Sailing and Motor Boat Club, Lower Quay, Fareham, Hampshire PO16 0RA

Surrey - UK

www.surreyknots.org.uk
Contact: Tony Shellard
secretary@surreyknots.org.uk
Tel: +44(0)1483 502 156
Venue: Guildford District Scout Centre, Nightingale Road, Guildford, GU1 1ER

West Country Knotters - UK

Contact: Richard Hopkins
richardhopkins907@gmail.com
Tel: +44 (0)1179 867 146
Venue: The Benjamin Perry Boathouse, Phoenix Wharf, Lower Guinea Street, Bristol BS1 6TJ

Yorkshire - UK

Contact: David Pearson
wayzegoose_uk@yahoo.co.uk
Tel: +44 (0)113 257 2689
Venue: Pudsey Scout Headquarters, The Lanes, Pudsey, LS28 7AS

United States of America

Alaskan Branch - USA

Contact: Charles Rigden
charles@rigdencpa.com
Tel: +(1) 1 928 231 2775
Venue: Anchorage Senior Center, 1300 East 19th Avenue, AK 99501

North American Branch - Knot in the Middle - USA

www.igktnab.org
Contact: John Staley
southern.ontario.knotyers@gmail.com
Tel: +(1) 1 905 389 2509

North American Branch - Mid-Atlantic Region - USA

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All branch details as on IGKT website on 25/8/19

BACK COVER: LACEWORK IN ROPE IN A WINDOW OF AN OLD BUILDING **SEE P3**

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